

**KLAW & ERLANGER'S
PRODUCTION OF**

**THE
GRAND
MOGUL**

A MUSICAL COMEDY

**LYRICS BY
FRANK
PIXLEY**

**MUSIC BY
GUSTAV
LUDERS**

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THE

GRAND MOGUL

A MUSICAL COMEDY

BOOK & LYRICS BY

FRANK PIXLEY

MUSIC BY

GUSTAV LUDERS

VOCAL SCORE

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THE GRAND MOGUL.

A Musical Comedy in Three Acts.

Produced under the Management of
KLAU and ERLANGER.

Book and Lyrics by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

CAST OF CHARACTERS.

Hon. Josephus Walker, Provisional Governor of Hawaii. JOHN DUNSMURE.
Lieut. Commander Newton, in command of U.S. Gunboat "Yorktown". . . GEORGE MOORE.
Lofty Baldwin, an aeronaut with soaring ambitions W. H. MACART.
Prof. Muggs, F. R. G. S., traveling in the interest of science SAGER MIDGLEY.
Jack Marlin, skipper of the schooner "Kate Flyaway". J. K. ADAMS.
Hannibal, colored body servant to Gov. Walker. A. SEYMOUR BROWN.
Yu Li, celestial assistant to Baldwin EUGENE MOULAN.
The Grand Mogul, ruler of the Island of Inde. JOHN DUNSMURE.
Lumbago, the Mogul's Prime Minister A. SEYMOUR BROWN.
Ruth Walker, daughter of Gov. Walker MAUD LILLIAN BERRI.
Lola, a half-caste Kanaka girl EDITH ST. CLAIR.
Dolly Muggs, daughter of Prof. Muggs. CARRIE REYNOLDS.
Fuzzywudge, the Mogul's wife PHOEBE COYNE.
Middy, messenger to Newton. PAULINE THORNE.
and
G. Washington Barker, a former circus side-showman FRANK MOULAN.

Synopsis of Scenes.

ACT I. Grounds of the Royal Palace at Honolulu.

ACT II. Throne Room of the Grand Mogul's Palace, Island of Inde.

ACT III. Fortified Square, outside of the Grand Mogul's Palace.

The next morning.

TIME The Summer of 1898

Stage Manager

HERBERT GRESHAM.

M.W. & SONS

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5
"The Grand Mogul."
Overture.

GUSTAV LUDERS.

Tempo di marcia.

Piano

p

cresc.

sempre cresc.

f

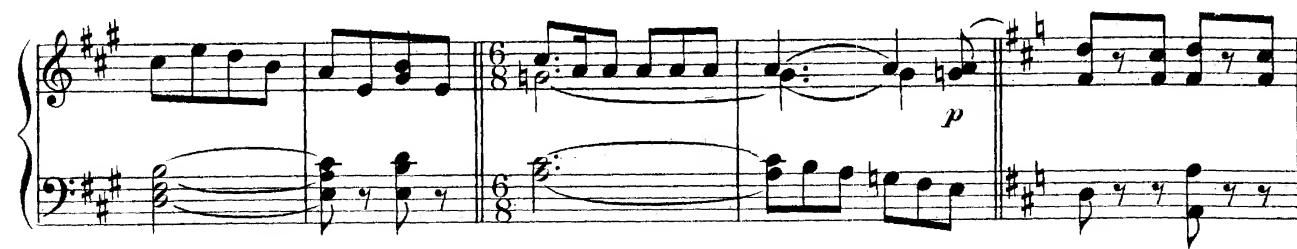
ff

f

p

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Tempo di Valse.



Tempo di Valse.





Allegretto ma non troppo.

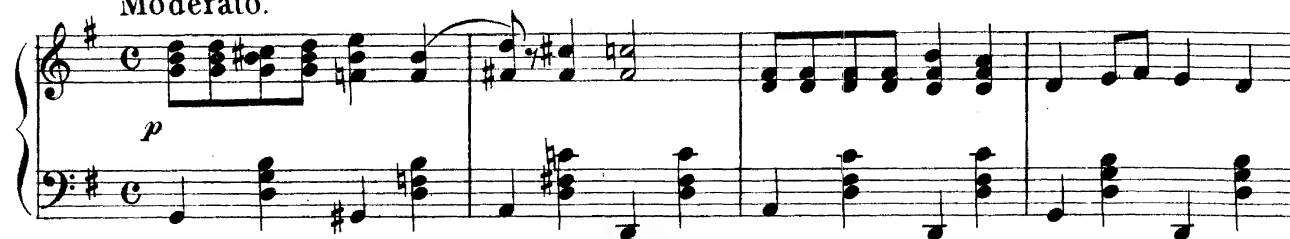
The musical score is written for piano and consists of six systems of music. The key signature is G major (one sharp). The tempo is marked "Allegretto ma non troppo." The first system begins with a piano (*p*) dynamic. The notation includes various musical elements such as eighth and sixteenth notes, rests, and slurs. The second system continues the melodic and harmonic development. The third system features a prominent slur over a series of chords in the right hand. The fourth system shows a change in the bass line with more active movement. The fifth system includes a trill in the right hand. The sixth system concludes with a forte (*f*) and fortissimo (*ff*) dynamic marking, indicating a crescendo.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system shows a melodic line in the treble and a harmonic accompaniment in the bass. The second system features a more complex texture with multiple voices in both staves. The third system continues the melodic development in the treble. The fourth system includes a dynamic marking of *p* (piano) in the treble. The fifth system shows a dense chordal texture. The sixth system concludes with a dynamic marking of *f-pp* (fortissimo-pianissimo) and a final cadence.

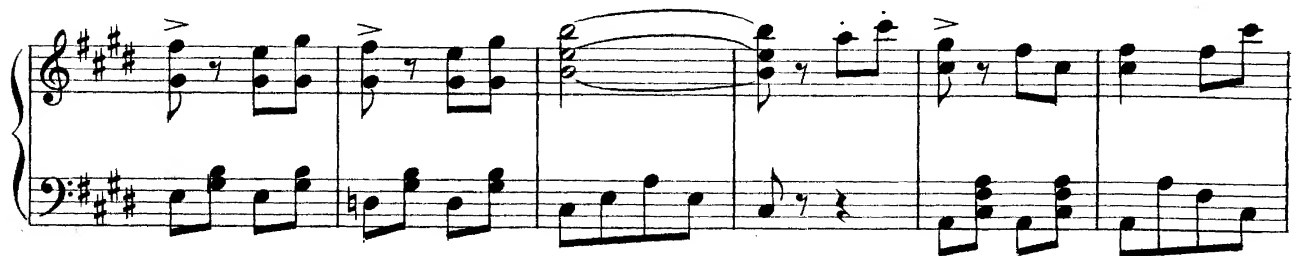
p

f-pp

Moderato.







Molto vivace.

sfz

sfz

Opening Chorus.

A ENSEMBLE "Gently Through The Palms?"

B-SOLO Lola "Honolulu?"

C-Entrance of Governor.

D-SOLO Governor "Annexation?"

Lyric by
FRANK PIXLEY.Music by
GUSTAV LUDERS.

Allegretto.

Piano.

The musical score is written for piano in 2/4 time, one sharp (F#). It consists of four systems of music. The first system begins with a piano (p) dynamic marking. The second system also includes a piano (p) dynamic marking. The third system includes a piano (p) dynamic marking. The fourth system includes a piano (p) dynamic marking. The score concludes with a fermata over the final chord.

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CHORUS.

f

Gent - ly through the palms the breeze is blow - ing

Gent - ly through the palms the breeze is blow - ing

mf

With the warmth of love our hearts are glow - ing,

With the warmth of love our hearts are glow - ing,

Life with hap - pi - ness is o - ver - flow - ing

Life with hap - pi - ness is o - ver - flow - ing

Ev - ry care we've ban - ished far a - way.

Ev - ry care we've ban - ished far a - way.

Soft - ly blue the skies a - bove are smil - ing,

Soft - ly blue the skies a - bove are smil - ing,

Sweet with flow'rs the fields are bright and gay,

Sweet with flow'rs the fields are bright and gay,

Na - ture o - pens wide her arms ap - peal - ing,

Na - ture o - pens wide her arms ap - peal - ing,

The first system of the musical score. It consists of three staves: a vocal staff (treble clef, key of D major), a vocal staff (treble clef, key of D major), and a piano accompaniment staff (bass clef, key of D major). The vocal staves have the lyrics "Na - ture o - pens wide her arms ap - peal - ing,". The piano accompaniment features a melody in the right hand and a bass line in the left hand, both marked with a forte (f) dynamic.

All her charms to us at once re - veal - ing.

All her charms to us at once re - veal - ing.

The second system of the musical score. It consists of three staves: a vocal staff (treble clef, key of D major), a vocal staff (treble clef, key of D major), and a piano accompaniment staff (bass clef, key of D major). The vocal staves have the lyrics "All her charms to us at once re - veal - ing.". The piano accompaniment continues the melody and bass line from the first system.

Let us voice the joy we now are feel - ing,

Let us voice the joy we now are feel - ing,

The third system of the musical score. It consists of three staves: a vocal staff (treble clef, key of D major), a vocal staff (treble clef, key of D major), and a piano accompaniment staff (bass clef, key of D major). The vocal staves have the lyrics "Let us voice the joy we now are feel - ing,". The piano accompaniment continues the melody and bass line from the previous systems.

rit.

Love a - lone is King to day.

Love a - lone is King to day.

f

p

2

B-"Honolulu."

Lola.

Moderato.

LOLA.

My queen of isles where nat-ure smiles And

Piano

p

life's a last-ing dream, Hon - o - lu - lu, Where

Lu - Lu - Lu!

Lu - Lu - Lu!

trou - bles cease, where all is peace And love a - lone sup - reme, Hon - o -

lu - lu , No thought of care can en - ter there, No

p
Lu - Lu - Lu!

p
Lu - Lu - Lu!

storms be - dim the skies, Hon - o - lu - lu.

Lu - Lu -

Lu - Lu -

For thee I yearn, to thee I turn, My

Lu!

Lu!

cresc.

rit.

earth-ly par-a-dise, Hon-o-lu-lu

Ah! Hon-o-

Lu Lu Lu

Ah, Lu Lu Lu!

Ah, Lu Lu Lu!

lu - lu, Fain I would woo you, Love me what -

p

ev - er you do, My heart is true blue. To you and

on - ly you I will be ev - er true,

For you're the on - ly one, my Hon - o - lu - lu - lu.

f

Ah! Hon - o - lu - lu, Fain I would woo you, —

Ah! Hon - o - lu - lu, Fain I would woo you, —

— Love me what - ev - er you do, — My heart is true blue. —

— Love me what - ev - er you do, — My heart is true blue. —

ff

3

3

To you and on - ly you I will be ev - er true, —

To you and on ly you I will be ev - er true, —

To you and on ly you I will be ev - er true, —

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting, with each staff containing the lyrics 'To you and on - ly you I will be ev - er true, —'. The piano accompaniment is written for the right and left hands, featuring a steady rhythm and harmonic support for the vocal lines.

— For you're the on - ly one, my Hon - o - lu - lu - lu. —

— For you're the on - ly one, my Hon - o - lu - lu - lu. —

— For you're the on - ly one, my Hon - o - lu - lu - lu. —

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves contain the lyrics '— For you're the on - ly one, my Hon - o - lu - lu - lu. —'. The piano accompaniment provides a consistent harmonic and rhythmic foundation for the vocal parts.

C-Entrance of Governor.

Listesso tempo.

A - lo - ha! A -

A - lo - ha! A -

Piano. *f* *p*

lo - ha! Pray ac-cept from one and all con - grat - u - la - tions.

lo - ha! Pray ac-cept from one and all con - grat - u - la - tions.

GOVERNOR.

I thank you

First system of the musical score. It consists of a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The vocal line has the lyrics "A - lo - ha!" repeated twice. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Second system of the musical score. The vocal line continues with the lyrics "for these words of cheer And bid you". The piano accompaniment includes a forte (*f*) dynamic marking.

Third system of the musical score. The vocal line concludes with the lyrics "all a heart - y wel - come here. You". The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand.

29
D "ANNEXATION."
Governor.

Tempo di Marcia

now are part and par - cel of the migh - ty U. S. A. The

robusto.

The first system of the musical score for 'D ANNEXATION.' It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are 'now are part and par - cel of the migh - ty U. S. A. The'. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

stars and stripes are hoist - ed And the flag is here to stay. Your

The second system of the musical score. The lyrics are 'stars and stripes are hoist - ed And the flag is here to stay. Your'. The piano part continues with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

skin my be of choco - late hue, But you've no cause to rue it If

The third system of the musical score. The lyrics are 'skin my be of choco - late hue, But you've no cause to rue it If'. The piano part continues with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

you act right we'll treat you white, If not we'll make you do it. Your

The fourth system of the musical score. The lyrics are 'you act right we'll treat you white, If not we'll make you do it. Your'. The piano part continues with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Un - cle Sam will use you well, He'll not at-tempt to "do" you; But

rit. if you try to play him false You'll get what's com - ing

Tempo di Valse. *a tempo.* to you. — An - nex - a - tion, An - nex - a - tion, *a tempo.*

a tempo. It means life for these gems of the sea, — Where the *p*

surf is a soft whispered "yes" And the breeze like a

mother's ca-ress. An-nex-a-tion, An-nex-a-tion,

Face the world heath the flag of the free, An-nex-a-tion,

An-nex-a-tion, Hail the Queen of the sun-set sea.

LOLA.

CHORUS.

An-nex - a - tion, An-nex - a - tion, It means life for these

An-nex - a - tion, An-nex - a - tion, It means life for these

An-nex - a - tion, An-nex - a - tion, It means life for these

f

p

gems of the sea, Where the surf is a soft whispered "yes!" And the

p

gems of the sea, Where the surf is a soft whisp-ered "yes!" And the

p

gems of the sea, Where the surf is a soft whisp-ered "yes!" And the

p

breeze like a moth-er's ca-ress. An-nex-a-tion, An-nex-

breeze like a moth-er's ca-ress. An-nex-a-tion, An-nex-

breeze like a moth-er's ca-ress. An-nex-a-tion, An-nex-

GOVERNOR.

a-tion! Face the worldneath the flag of the free! An-nex-a-tion!

a-tion! Face the worldneath the flag of the free! An-nex-a-tion!

a-tion! Face the worldneath the flag of the free! An-nex-a-tion!

rit.

An-nex - a - tion! Hail the queen of the sun - set sea.

An-nex - a - tion! Hail the queen of the sun - set sea.

An-nex - a - tion! Hail the queen of the sun - set sea.

Presto.

ff

sf

sfz

3524
No 2.

35
Help Yourself.
Hannibal.

Lyric by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Allegretto.

Said
I

Piano. *mf* *p*

Par-son Jones when he preached last night: Let me this truth im-press, Don't
cer-tainly think that old Par-son Jones has used me might-y nice, He's

id-ly wait for the gifts of fate If you hope to win suc-cess. If you
most de-vout there can be no doubt, And he gives such good ad-vice. When—

mope a-bout, there can be no doubt You'll be laid up-on the shelf; Don't
I was go-ing home last-night A pul-let I chanced to see, It was

rit.
wait for others to boost you up, Sail in and help your-self,
roost-ing high in my neighbor's coop, But that text seemed meant for me.

Meno mosso.
REFRAIN.

Help yourself, my honey, help your-self, For ev'-ry-thing you want is up to

you; What's the use of wait-ing, It's a waste of time de-bat-ing, When you

know ex-act- ly what you want to do. You'll nev - er get a sin-gle bit of

aid From a fai - ry or a gob - lin or an elf, Don't im-

ag - ine an - y "hoo - doo" can af - fect a thing that you do, So

help your - self, my hon - ey, Help your - self!

Entrance and Song.

No 4.

A. ENSEMBLE Lola, Baldwin and Chorus of Kanakas.

"What Do You Mean?"

B. SOLO "I'm The Only One Of My Kind."

Lyric by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Allegro.

Piano. *f*

LOLA Enters. LOLA.

What do you mean? Stand back I

ff *f*

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say _____ And let this stranger have at least fair play.

CHORUS.

He is a rob-ber and a

He is a rob-ber and a

f

Stand back and let him have fair play.

thief!

thief!

The rogue shall quick-ly come to

The rogue shall quick-ly come to

Stand back a mo-ment, back I say!

grief!

f The ras - cal shall have speed - y

f The ras - cal shall have speed - y

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with a sharp sign, and the bass staff has a rhythmic accompaniment with chords. Dynamics include *f* and *ff*.

jus - tice, We'll make it brief. Down with the rogue who tried to

jus - tice, We'll make it brief. Down with the rogue who tried to

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment. Dynamics include *f* and *ff*.

rob us, Down with the thief.

rob us, Down with the thief.

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment. Dynamics include *f* and *ff*.

BALDWIN.

p Allegretto grazioso.

Make no mis-take, Good counsel take, You'll rue it if you

don't. You must not fight, That's not po-lite, I know this man and

BARKER.

he's all right! Nay! chide them not, Their talk's all rot, It fills me with sur-

prise, 'Twill all be plain When I ex-plain, Then they'll a - pol - o -

gize.

f

Ha, ha, ha, ha, ha, ha! Just think of that! De - nies it flat And

f

Ha, ha, ha, ha, ha, ha! Just think of that! De - nies it flat And

f

says that we are wrong, 'Twont do at all, His words we call A

says that we are wrong, 'Twont do at all, His words we call A

case of mon - u - men - tal gall. Up - on our word It's most ab - surd, This

case of mon - u - men - tal gall. Up - on our word It's most ab - surd, This

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joke has gone too far, It's past be-lief If you're no thief Just
 joke has gone too far, It's past be-lief If you're no thief Just

BARKER.

One mo-ment pray! Don't
 tell us what you are.
 tell us what you are.

rit.
 get too gay! Just take this friend-ly tip! A - pol - o-gize and skip!
rit.

I'm The Only One Of My Kind.

B Solo - Barker.

Lyric by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Moderato.

Piano.

When you talk of Shal ma - ne zar, Bo - na - parte and Ju - lius Cae - sar And the
I'll ad - mit the Czar of Rus - sia, And the chap who gov - erns Prus - sia Must be

oth - er pass - ing he - roes of a day, Re - col -
rath - er clev - er fel - low in their way! Ku - ro -

lect a lit - tle lat - er, There's an - oth - er fel - low great - er, Who is
pot - kin and Ku - ro - ki, Ga - ri - bal - di and Von Molt - ke, All de -

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bound to make their lau-rels fade a - way; A - lex - and - er left a re - cord Which was
serve a pass - ing men - tion so they say Will - iam Tell was quite a he - ro And I've

just a trif - le check - ered, Mark An - tho - ny was doped by Cle - o's
heard that Mis - ter Ne - ro On the vi - o - lin was al - ways up in

charms. Al - though his - to - ry may doubt it, if you'd
"G." And they speak well of the Kais - er But a

know the truth a - bout it, When com - pared with me They're mere - ly false a -
care - ful an - a - ly - zer Must ac - know - ledge that they can't com - pare with

Tempo di marcia.

larms.
me! When you talk of hu - man great - ness bear in

mind I'm the on - ly one, the rest are way be -

hind. No one else is e - ven in it For a

sol - i - ta - ry min - ute, I'm the on - ly liv - ing spe - cies of my

LOLA.

kind. When you talk of hu-man great-ness bear in mind He's the

CHORUS.

When you talk of hu-man great-ness bear in mind He's the

When you talk of hu-man great-ness bear in mind He's the

The first system of the musical score for 'LOLA.' consists of four staves. The top staff is a vocal line with lyrics 'kind. When you talk of hu-man great-ness bear in mind He's the'. The second staff is a vocal line with lyrics 'When you talk of hu-man great-ness bear in mind He's the'. The third staff is a vocal line with lyrics 'When you talk of hu-man great-ness bear in mind He's the'. The fourth staff is a piano accompaniment line. The music is in G major and 4/4 time.

on - ly one, the rest are way be - hind. No one else is e - ven in it for a

on - ly one, the rest are way be - hind. No one else is e - ven in it for a

on - ly one, the rest are way be - hind. No one else is e - ven in it for a

The second system of the musical score for 'LOLA.' consists of four staves. The top staff is a vocal line with lyrics 'on - ly one, the rest are way be - hind. No one else is e - ven in it for a'. The second staff is a vocal line with lyrics 'on - ly one, the rest are way be - hind. No one else is e - ven in it for a'. The third staff is a vocal line with lyrics 'on - ly one, the rest are way be - hind. No one else is e - ven in it for a'. The fourth staff is a piano accompaniment line. The music is in G major and 4/4 time.

BARKER.

sol - i - ta - ry min - ute, He's the on - ly one, the on - ly, He's the on - ly, on - ly, on - ly, I'm the
 sol - i - ta - ry min - ute, He's the on - ly one, the on - ly, He's the on - ly, on - ly, on - ly,
 sol - i - ta - ry min - ute, He's the on - ly one, the on - ly, He's the on - ly, on - ly, on - ly,

on - ly, on - ly, on - ly, on - ly, on - ly, I'm the on - ly one of my kind.
 He's the on - ly one of his kind.
 He's the on - ly one of his kind.

DANCE.

No 5.

Aloha.
(I Love You.)Lyric by
FRANK PIXLEY.Music by
GUSTAV LUDERS.

Andantino quasi moderato.

Piano.

The piano introduction is in 2/4 time, marked 'Andantino quasi moderato'. It begins with a piano (*p*) dynamic. The right hand features a series of chords and a melodic line that rises towards the end. The left hand provides a steady accompaniment with chords. The piece concludes with a forte (*f*) dynamic.

The vocal entry consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both staves are in 2/4 time. The melody is simple and repetitive, with the lyrics 'Lit-tle' written below the notes.

The piano accompaniment for the first vocal line is in 2/4 time. It features a steady rhythm with chords in the right hand and a bass line in the left hand.

The second vocal line consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both staves are in 2/4 time. The melody is simple and repetitive, with the lyrics 'sweet-heart, a - las, I now must leave you, But' written below the notes.

The piano accompaniment for the second vocal line is in 2/4 time. It features a steady rhythm with chords in the right hand and a bass line in the left hand.

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sun - shine will sure - ly fol - low rain. Though our
 sun - shine will sure - ly fol - low rain. Though our

part - ing to - day I know will grieve you, Still our
 part - ing to - day I know will grieve you, Still our

path - ways bye - and - bye will meet a - gain. Good -
 path - ways bye - and - bye will meet a - gain. Good -

bye, Good-bye my own sweet-heart, Re - bell - ious tears I scarce - ly can re -

bye, Good-bye my own sweet-heart, Re - bell - ious tears I scarce - ly can re -

strain ——— One fond em - brace, One kiss be - fore we part, Be

strain ——— One fond em - brace, One kiss be - fore we part, Be

true un - til we meet a - gain. A

true un - til we meet a - gain. A

rit.

Molto espressivo. Male Quartette.

lo - ha! A - lo - ha! I love you! Ha - wa - ii My queen of the

sea These fai - ry isles Where na - ture smiles Are

dear - er than E - den to me . . . Though far, far a - way I may

wan - der My — thoughts where - 'er I roam, Of

you grow ev - er fond - er, Bless - ed land which my heart calls "home"! —

ad lib.

3535
No 5.

Bye and Bye.

Newton.

Lyric by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Moderato.

NEWTON.

What if the day be dark and
I know what-ev - er may be -

Piano. *molto espress.*

drea - ry, What if the skies be dull and
tide me, Al - though to - day fate whis - pers

grey, What if the soul be sad and wear - y, The
wait! Some day you'll take your place be - side me, And

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dark-est hour pre-cedes the day. Be-hind the clouds the sun is
so I yield with heart e-late. I'll waste no hour in vain re-

shin-ing, A-bove them is the clear blue
pin-ing, No fond re-gret shall cause a

sky, And each one has a sil-ver lin-ing, A
sigh, Some-where the sun is al-ways shin-ing, 'Twill

Tempo di Valse .

pledge of sun-shine bye and bye
shine for us, dear, bye and bye .

Bye and bye _____ bye and bye _____ Ev' ry

cloud will pass a - way, _____ And the skies will for -

cresc.

ev - er be blue _____ When you whis - per "I

love on - ly you? _____ Till the stars _____ cease to

f

shine, Love shall rule, Love di - vine;

The first system of the musical score. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "shine, Love shall rule, Love di - vine;". The piano accompaniment consists of two staves (treble and bass clef) with a grand staff bracket. The music is in 4/4 time and features a steady harmonic accompaniment.

Ev' - ry heart beat shall tell you, I love you, When at

The second system of the musical score. The vocal line continues with the lyrics "Ev' - ry heart beat shall tell you, I love you, When at". The piano accompaniment continues with the same harmonic structure, featuring a steady accompaniment.

last you're mine, all mine!

pp

The third system of the musical score. The vocal line concludes with the lyrics "last you're mine, all mine!". The piano accompaniment continues, with a *pp* (pianissimo) marking. The system ends with a double bar line.

The fourth system of the musical score. The vocal line is mostly empty, with a few notes at the end. The piano accompaniment continues with the same harmonic structure, featuring a steady accompaniment. The system ends with a double bar line.

35 40
No 7.

My Hula-Hula Girl.

DUET AND CHORUS.
Barker, Lola and Hula-Hula Girls.

Lyric by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Moderato.

Piano.

f *espress.* *p*

BARKER. I
LOLA. Don't

know a - dain - ty maid - en, With cheeks of ol - ive hue, Whose
think that she's au - da - cious, In danc - ing or in song, At

lips are hon - ey lad - en, Whose love is al - ways true. Her
heart she's not flir - ta - tious, She knows no thought of wrong. A

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dark eyes soft and ten - der Have set my head a -
child of na - ture mere - ly A sweet un - pol - ished

whirl, My whole heart I sur - ren - der To my
pearl, No maid loves more sin - cere - ly Than the

cresc.

rit.
Hu - la Hu - la girl. I know that she is mine a -
Hu - la Hu - la girl. Be - lieve me she is yours a -

p rit.

Both.
lone. — And some day she will be my own. — My own true
lone. — And some day she will be your own. —

REFRAIN. (with Chorus, girls.)

sweet-heart, I'm lone ly with - out you, My Hu - la

Hu - la girl, I long for you. Till time is

end - ed I nev - er will doubt you, My Hu - la.

Hu - la girl, I know you're true, To prove how

fond-ly, how tru-ly I love you, Sweet Ho-no-
 lu-lu maid, _____ What can I do? _____ By all the an-gels in
 hea-ven a-bove you. _____ My lit-tle Hu-la Hu-la
 girl, I love but you! _____ My own true you! _____

No 8.

Finale I.

Lyric by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Tempo di Marcia.

Piano.

Drums.

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Allegretto grazioso.

NEWTON.

The bugle call is for-ward all at

f *p*

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The first staff of the piano part begins with a forte (*f*) dynamic and a series of eighth notes. The second staff begins with a piano (*p*) dynamic and features a half note rest followed by a half note chord.

once we must o - bey, From peace-ful life to scenes of strife, We

This system contains the third and fourth staves of music. The vocal line continues with eighth and quarter notes. The piano accompaniment continues with chords and moving lines in both hands.

quick-ly march a - way. We face our fate with hearts e-late And pul-ses beat - ing

This system contains the fifth and sixth staves of music. The vocal line includes a dotted quarter note and eighth notes. The piano accompaniment features a more active eighth-note pattern in the right hand.

high. We glad-ly go, though well we know That now all must do or

rit.

rit.

This system contains the seventh and eighth staves of music. The vocal line ends with a half note and a quarter note. The piano accompaniment includes a half note chord and a final cadence. Both staves are marked with a *rit.* (ritardando) instruction.

die.

TEN. *f*
We glad-ly go, though well we know, we know That now we all must

BASS *f*

a tempo.

GOVERNOR. *rit.* Marziale ben marcato.
I wish good luck to one and all. Now re -

do or die!

Marziale ben marcato.
rit. *mf a tempo.*

mem-ber ev-'ry one what-e'er you do, That the

vic - to - ry de - pends a - lone on you. Each of

The first system of the musical score. The vocal line (bass clef) has a melody with eighth and quarter notes, followed by a half note. The piano accompaniment (treble and bass clefs) features chords in the right hand and a triplet of eighth notes in the left hand.

you per - haps may win shoul - der straps, Last - ing

The second system of the musical score. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains the chordal texture with triplet eighth notes in the left hand.

hon - or al - ways crown the brave and true. We'll re -

The third system of the musical score. The vocal line concludes with a half note. The piano accompaniment features a more active bass line with eighth notes and a triplet. The system ends with the vocal line starting a new phrase, "We'll re -".

mem-ber ev - 'ry one whate'er we do, That the world will al - ways

watch the boys in blue. Each of us per-haps may win

NEWTON. *ff rit.*

GOVERNOR. *ff rit.*

Lasting hon-or always crowns the brave and true! —

Lasting hon-or always crowns the brave and true! —

shoulder straps, Lasting hon-or al-ways crowns the brave and true! —

rit. *f* *p*

Don't lag be-hind; Please bear in mind, Please bear in mind.

My big bal - loon Will go up soon,

Costs but a song, Come right a - long, You can't go wrong.

Straight for the moon We'll go up soon In my bal -

RUTH.
Don't lag behind, Please bear in mind, Please bear in

NEWTON.
Don't lag behind, Please bear in mind, Please bear in

BARKER.
Don't lag behind, Please bear in mind, Please bear in

CHORUS.
Don't lag behind, Please bear in mind, Please bear in mind His big bal-

loon.
Don't lag behind, Please bear in mind, Please bear in

His big bal-

mind His big bal - loon Will go up soon.

mind His big bal - loon Will go up soon.

mind My big bal - loon Will go up soon.

loon, His big bal - loon Will go up soon. Straight for the moon Will go up soon. Costs but a

loon, His big bal loon Will go up soon.

The score is for a song titled "My Big Balloon". It features three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "mind His big bal - loon Will go up soon. loon, His big bal - loon Will go up soon. Straight for the moon Will go up soon. Costs but a loon, His big bal loon Will go up soon." The piano part provides a harmonic foundation with chords and moving lines in both hands.

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Andantino.

now our hearts are sad with griev-ing, We can - not ask that you should

stay; Though home and friends be - hind you're leav - ing, Our

fond - est hopes you bear a - way. Where - 'er the call of du - ty

leads . you May fick - le fate prove ev - er kind, Go

forth because your country needs you, And win for those you leave be - hind. And win for

cresc.

Cadenza.

those you leave be - hind. For your

Tempo di Valse.

sweet - hearts fair you must do and dare, You must fight for them - a -

mp

lone. While this flag shall wave be - bold and brave our -

rit. hearts are all your own. *a tempo.*

f For our sweet-hearts fair We will

f For our sweet-hearts fair We will

rit. *ff a tempo.*

molto rit.

We will fight for them a - lone. While this

do and dare, We will fight for them a - lone.

do and dare, We will fight for them a - lone.

molto rit.

Red.

flag shall wave Be— bold and brave Our— *ff*

NEWTON.

While this flag— shall— wave— Our *ff*

Our— *ff*

While this flag— shall wave shall— wave— Our *ff*

Our— *ff*

hearts— are all— your own! ————

hearts are all— your own! ————

hearts are all your own! ————

hearts are all— your own! ————

hearts are all— your own! ————

Moderato.
NEWTON.

73

This emb-lem of our coun-try's glo - ry

The first system of the musical score. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The lyrics are "This emb-lem of our coun-try's glo - ry". Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs). The piano part begins with a forte dynamic marking (*f*). The melody in the piano part is a simple harmonic accompaniment.

By trai-tors ne'er shall be pro - faned,

The second system of the musical score. The vocal line continues with the lyrics "By trai-tors ne'er shall be pro - faned,". The piano accompaniment continues with the same harmonic structure.

When peace shall end this con - flict gor - y Well

The third system of the musical score. The vocal line continues with the lyrics "When peace shall end this con - flict gor - y Well". The piano accompaniment continues with the same harmonic structure.

bring it back to you un - stained. Hats

The fourth system of the musical score. The vocal line continues with the lyrics "bring it back to you un - stained. Hats". The piano accompaniment continues with the same harmonic structure. The system ends with a double bar line and a key signature change to three sharps (F#, C#, and G#).

Tempo di marcia.

off! to old Glo - ry, The Grand Old Flag, No fur - ther in - cen - tive we

mf

need, _____ Though trai - tors may rend it Till death we'll de - fend it, We'll

go where - so - e'er it may lead. _____ This ban - ner we'll fol - low through

shot and shell, Dis - hon - or it nev - er shall know, _____ Our

ranks may be shattered, But to the last man, Our flag shall go straight to the

foe.

Hur - rah! Hur - rah! Hur - rah for the flag we

Hur - rah! Hur - rah! Hur - rah for the flag we

love! Hur - rah! Hur - rah! Hur - rah for the flag we

NEWTON.

When the bu - gle sounds the call "to arms" A - way we go,

love!

love!

sfz f

We nev - er qua - ver, We nev - er wa - ver.

We a - ban-don peace with all its charms to fight the foe,



To fame and glo - ry a - way we go.

TEN. *f*
When the bu - gle sounds the call "to arms" A - way we go,

BASS.
f

We nev - er qua - ver, We nev - er wa - ver.

— We a - ban - don peace with all its charms to

fight the foe, To fame and glo - ry

GOVERNOR WITH BASSES.

— A - way we go. For For

fff

home and na - tive land U -

home and na - tive land U -

ni - ted firm we stand, The

ni - ted firm we stand, The

Stars and Stripes float o'er us And

Stars and Stripes float o'er us And

The musical score is for the first system of 'The Star-Spangled Banner'. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: 'home and na - tive land U -', 'home and na - tive land U -', 'ni - ted firm we stand, The', 'ni - ted firm we stand, The', 'Stars and Stripes float o'er us And', 'Stars and Stripes float o'er us And'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

hon - or's crown is be - fore

hon - or's crown be - fore

Ah! Our hearts beat high,

With hope our hearts beat high, All

us. With hope our hearts beat high, All

us. With hope our hearts beat high, All

We de - fy all foes, Our hearts
 foe - men we de - fy, We swear by
 foe - men we de - fy, We swear by
 foe - men we de - fy, We swear by

are beat-ing high, We'll win the day or
 grand old glo - ry And we'll win the day or
 grand old glo - ry And we'll win the day or
 grand old glo - ry We'll win the day or

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The first system contains the first two lines of the vocal parts, with the piano accompaniment below. The second system contains the next two lines of the vocal parts, with the piano accompaniment below. The third system contains the final line of the vocal parts, with the piano accompaniment below. The piano accompaniment consists of chords and moving lines in both the right and left hands.

1

die! _____

die! _____

die! _____

die! _____

die! _____

For

For

2

die! _____

die! _____

die! _____

die! _____

die! _____

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ACT II.

No 8.

Opening.

Lyric by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Andante.

Piano. *p*

f Wood.

f

fz espress.

pp

espress. *p*

ff

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dolce.

f rit.

FUZZIWUDGE.
SOP. & ALTO.

p

Hear us — oh great Buddha! — Hear us — oh great Budd - ha! —

TEN.

BASS.

f

Budd - ha! Send our

f

Budd - ha! Send our

f

Budd - ha! Send our

f

Mo - gul back to rule o'er us. Low - ly, low - ly

Mo - gul back to rule o'er us. Low - ly, low - ly

we bow be - fore thee now. *p* Hear us most mighty one!

we bow be - fore thee now. Hear us now,

rit.

Now let thy will be done!

Low we bow!

curtain. *rit.*

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Hear us,— oh great Buddha!— Hear us,— oh great Buddha!—

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a melody with lyrics: "Hear us,— oh great Buddha!— Hear us,— oh great Buddha!—". The piano part has a simple harmonic accompaniment.

Budd - ha! Budd - ha! Send our Mo - gul

The second system of the musical score. It continues the vocal and piano parts. The vocal line has a melody with lyrics: "Budd - ha! Budd - ha! Send our Mo - gul". The piano part has a simple harmonic accompaniment.

back to rule o'er us. Low - ly, low - ly we bow be -

The third system of the musical score. It continues the vocal and piano parts. The vocal line has a melody with lyrics: "back to rule o'er us. Low - ly, low - ly we bow be -". The piano part has a simple harmonic accompaniment.

fore thee now. Hear us most mighty one, Now let thy will be
 fore thee now. Hear us now, Low we

p

espress.
 done! Send a rul - er Great Budd - ha! to bless this land. Pray re -
espress.
 bow! Send a rul - er Great Budd - ha! to bless this land. Pray re -
espress.

espress.

store in safe - ty our Mo - gul Grand! Buddha, -
 store in safe - ty our Mo - gul Grand! Buddha, -
p

p

Enter LUMBAGO.

hear! Buddha,— hear!—

hear! Buddha,— hear!—

The first system of the musical score consists of three staves. The top two staves are vocal parts, both with the lyrics "hear! Buddha,— hear!—". The bottom staff is the piano accompaniment, featuring a series of chords and a melodic line in the right hand. The key signature has one flat (B-flat), and the time signature is 4/4.

LUMBAGO. Moderato.

You mourn the miss - ing Mo - gul all in

The second system of the musical score consists of three staves. The top staff is the vocal part with the lyrics "You mourn the miss - ing Mo - gul all in". The bottom two staves are the piano accompaniment, featuring a series of chords and a melodic line in the right hand. The key signature has one flat (B-flat), and the time signature is 4/4.

vain! Pray list - en and the rea - son I'll ex -

The third system of the musical score consists of three staves. The top staff is the vocal part with the lyrics "vain! Pray list - en and the rea - son I'll ex -". The bottom two staves are the piano accompaniment, featuring a series of chords and a melodic line in the right hand. The key signature has one flat (B-flat), and the time signature is 4/4.

Allegretto.

plain. *p* The
As the

Mo - gul whom we all a - dore, Most sad - ly has be - rept us! He
Mo - gul's min - is - ter of state And con - fi - den - tial va - let, This

feared he'd hear the can - nons roar, And so skipped out and left us! The
bit of gos - sip I re - late, Has pleased at least one pa - late! But

track - less jun - gles lured him hence And it strikes a rank out - sid - er That
nev - er more will hu - man eye See him be - yond a question, Un -

long ere this, he or - na - ments The in - side of a ti - ger.
 less some Ben - gal beast shall die Of chronic in - di - ges - tion.

Ah!
 Let's

Ah!
 Let's

f

1

D.S.

long ere this, he or - na - ments The in - side of a ti - ger.
 hope some Ben - gal beast may die Of chron - ic in - di -

long ere this, he or - na - ments The in - side of a ti - ger.
 hope some Ben - gal beast may die Of chron - ic in - di -

D.S.

3

Un - less some Ben-gal beast may die Of chronic in-di - ges-tion. Un -

ges-tion. Let's hope some Ben-gal beast may die Of chronic in-di - ges-tion. Let's

ges-tion. Let's hope some Ben-gal beast may die Of chronic in-di - ges-tion. Let's

less some Bengal beast may die Of chronic in-di - ges - tion.

hope some Bengal beast may die Of chronic in-di - ges - tion.

hope some Bengal beast may die Of chronic in-di - ges - tion.

rit. cresc. f

Piano introduction for 'FUZZIWUDGE'. The music is in G major (one sharp) and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a quarter rest. The bass line consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F#4, G4. The piece ends with a 'rit.' (ritardando) marking.

FUZZIWUDGE. Moderato.

Vocal and piano accompaniment for 'FUZZIWUDGE'. The vocal line is in G major and 2/4 time. The lyrics are: "It's plain to me that we should seek some sign, _____ By". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a quarter rest. The bass line consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F#4, G4. The piece ends with a 'p' (piano) marking.

LUMBAGO.

Vocal and piano accompaniment for 'LUMBAGO'. The vocal line is in G major and 2/4 time. The lyrics are: "which to learn great Buddha's will di - vine. _____ Why should we wait to". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a quarter rest. The bass line consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F#4, G4. The piece ends with a 'rit.' (ritardando) marking.

Vocal and piano accompaniment for 'LUMBAGO' (continued). The vocal line is in G major and 2/4 time. The lyrics are: "bother with the gods? _____ I'll take the place my - self, So what's the". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a quarter rest. The bass line consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F#4, G4. The piece ends with a 'rit.' (ritardando) marking.

odds.

Oh, no, no, no! That must not be.

Oh, no, no, no,

You are no rul-er more than we.

no! That must not be.

You are no

You are no rul-er more than we!

rul-er more than we! You are no rul-er more than we!

rul-er more than we!

LUMBAGO.

Ask Budd-ha then to send a rul-er of his own, _____

sempre cresc.

But if he fail you now I'll claim this throne. _____

cresc.

FUZZIWUDGE.

To be it then, _____ We'll make the

test, _____ The God's shall show us what is

rit.

sfz rit. p

Andante.
LUMBAGO with Basses.
FUZZIWUDGE with Altos.

95

best.

Budd - ha ——— Let thy will be done!

Budd - ha ——— Let thy will be done!

Andante.

p

Send us a rul - er from the sun!

Send us a rul - er from the sun!

Send us ——— Oh, most might - y one! A

Send us ——— Oh, most might - y one! A

The piano accompaniment consists of a treble and bass staff. The treble staff features a continuous sixteenth-note arpeggiated figure, while the bass staff provides a steady harmonic accompaniment with chords and single notes.

rul - er ——— from the sun!

rul - er ——— from the sun!

The piano accompaniment continues with the same arpeggiated texture. The second half of the system features a *ff* (fortissimo) dynamic marking and a more complex piano part with sustained chords and moving lines in both staves.

Allegro.

8va ———

8va ———

The tempo is marked *Allegro*. This system features a piano introduction with a treble and bass staff. Both staves are filled with triplet patterns, creating a rhythmic and melodic texture. The treble staff is marked *8va* (octave up).



Moderato.



The Military Man.

Ruth and Male Chorus.

No 9.

Lyric by
FRANK PIXLEY.

Music by
GUSTAV LUDERS

Tempo di Marcia.

RUTH.

Piano.

If you turn the mus-ty pag-es of the his-to-ry of
Ev'-ry mil-i-ta-ry fel-low dressed in blue or red or

ag-es to de-ter-mine who the her-oes were of old. The first
yel-low al-ways un-i-form-ly wins where'er he goes. While the

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thing you will dis - cov - er is that each suc - cess - ful lov - er was a
or - di - na - ry chap - pie meets a fate that's most un - hap - py for the

mil - i - ta - ry man a war - rior bold. _____ Now the
mod - ern man is measured by his clothes. _____ When the

TEN.

BASS.

war - rior bold.
by his clothes.

man of balls and pow - der toots his trum - pet ev - en loud - er Though he's
call to arms is sound - ed and the en - e - my's sur - round - ed The a

quite a peace-ful he-ro so to speak, _____ For the balls he rath-er
chieve-ment neith-er star-tles nor a-larms, _____ For the cap-tor and the
TEN.

BASS.

so to speak
nor a-larms

fan-cies are the ones at which he dan-ces And he likes the smell of
cap-tured are both e-qual-ly en-rap-tured When the en-e-my's sur-

rit.

rit.

a tempo.

pow-der on the cheek. _____ The mil-i-ta-ry
round-ed by the arms. _____

on the cheek. _____
by the arms. _____

a tempo.

man on par-ade is a won-der-ful sight, The

A won-der-ful sight

heart of ev'-ry maid-en he fills with a rare de-light

He

War may bring him hon-ors glor-ious But at home he's

cap-tures her quite

p *f* *mp*

most vic-tor-ious For in fact he'd much rath er flirt than to fight

You're per-fect-ly

Tra la la la la la la,

right The mil-i-ta-ry man on par-ade is a

Tra la la la la la la, la la la la la la la

stirr-ing sight The heart of ev-ry

a won-der-ful sight

p

la, Tra la la la la la la, _____

maid - en he fills with a rare de - light _____

He cap-tures her quite

la la la la _____ la la la la la la la _____

Ah! _____ Ah! _____

War may bring him hon - ors glor - ious But at home he's

The musical score is written for a voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score consists of six systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a vocal line with 'la' notes and a piano accompaniment. The fourth system has a vocal line with 'Ah!' and a piano accompaniment. The fifth system continues the vocal line and piano accompaniment. The sixth system concludes the vocal line and piano accompaniment.

la la la la la Ah! rath-er flirt than

for in fact he'd much rath-er flirt than

most vic-tor-ious for in fact he'd much rath-er flirt than

fight. fight.

fight. fight.

fight, you're per-fect-ly right. The right.

sfz

Detailed description: This is a musical score for page 104. It consists of four systems of music. The first system has four staves: a vocal line with lyrics 'la la la la la Ah! rath-er flirt than', a vocal line with lyrics 'for in fact he'd much rath-er flirt than', a piano accompaniment line with lyrics 'most vic-tor-ious for in fact he'd much rath-er flirt than', and a bass line. The second system has four staves: a vocal line with lyrics 'fight. fight.', a vocal line with lyrics 'fight. fight.', a piano accompaniment line with lyrics 'fight, you're per-fect-ly right. The right.', and a bass line. The third system has four staves: a vocal line with lyrics 'fight. fight.', a vocal line with lyrics 'fight. fight.', a piano accompaniment line with lyrics 'fight, you're per-fect-ly right. The right.', and a bass line. The fourth system has four staves: a vocal line with lyrics 'fight. fight.', a vocal line with lyrics 'fight. fight.', a piano accompaniment line with lyrics 'fight, you're per-fect-ly right. The right.', and a bass line. The piano accompaniment includes a *sfz* (sforzando) marking.

Cupid's Private Code.

No. 3539
11.

Dolly.

Lyric by
FRANK PIXLEY.Music by
GUSTAV LUDERS.

Allegretto.

Piano. *f* *p*

It — does - nt real - ly mat - ter if a - maid - en's eyes are blue, Or
There's a sort of si - lent language which all lov - ers un - der - stand, A

ha - zel, black, or brown, or mod - est gray, When
pri - vate code that's on - ly used by two, They

she un - masks her bat - ter - ies, and turns those eyes on you, It's
tell the same old sto - ry with a pres - sure of the hand, And

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won - der - ful how much a glance can say. She
strange to say they nev - er miss a cue. A

need not speak a sin - gle word, one look will quite suf - fice! Per -
droo - ping eye, a rog - uish smile, a blush, a wink, a sigh. A

sua - sive el - o - quence is of - ten dumb. Some -
nod or just a move - ment of the thumb. You'll

times a wink has power e - nough to melt a heart of ice, When the
not mis - take that mes - sage, can - not do it if you try, It's the

mys - tic code of Cu - pid sig - nals "come!"
 mys - tic code of Cu - pid say - ing "come!"

Come, Come, Come! But — this is just be - tween us, keep it

grazioso.

mum! It's just a qui - et game for two! I'm

play - ing it a - lone with you, Come on I'll show you what to do. —

Come! Come! Come! Come! Come! Come! I am

lone - ly and I'm look - ing for a chum! I

think be - yond the slight - est doubt You're just the sweet - est thing that's out, So

if you know what you're a - bout — Come, Come, Come! Come, Come, Come!

No 11.

Nestle By My Side.

Ruth, Barker and Chorus.

Lyric by
FRANK PIXLEY.Music by
GUSTAV LUDERS.

Allegretto grazioso.

Piano.

The piano introduction is in G major, 2/4 time, marked 'Allegretto grazioso'. It begins with a treble clef staff containing a series of chords and a bass clef staff with a steady eighth-note accompaniment. A dynamic marking 'p' (piano) is present. The piece concludes with a triplet of eighth notes in the bass staff.

The first system of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are:

BARKER. A pink shirt waist and a
RUTH. The pink shirt waist and the
BARKER. A man - ly chap and a

The second system continues the vocal melody and piano accompaniment. The lyrics are:

plain white vest In a laun - dry met one day, Yet
plain white vest That night lay heart to heart, But the
fair young maid On the beach sit side by side, So

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not one word from_ them was heard Though side by side they
laun - dry man's un_ feel - ing plans Next morn forced them a -
tight they squeeze that the small - est breeze Could not those two di -

lay, But late that night when the stars peeped out And the
part, At eith - er end of a long clothes line In the
vide! The waist and the vest have at last found rest On the

pale_ moon_ looked down cold - ly; Some_ how_ that_ waist_ be -
breeze_ they_ flut - tered mad - ly; Though'twas all_ in_ vain yet the
waves_ the_ moon - beams glis - ten! Now the maid_ and the swain sing that

came mis-placed When the white vest whispered bold-ly:
 same re-frain Ev'-ry hour they whispered sad-ly:
 old re-frain While the vest and the shirtwaist list-en

rit.

REFRAIN. BOTH.

Come and nes-tle close-ly by my side, Tell me you are all my

a tempo.

own! Friend-ly shades of night your blush-es hide!

Leave me not to pine a-lone. Let me fold you fond-ly

p

in my arms, Let me steal a kiss or two,

Come and nes - tle close - ly by my side, For I love you.

CHORUS.

Come and nes - tle close - ly by my side, Tell me you are all my

Come and nes - tle close - ly by my side, Tell me you are all my

own! Friend - ly shades of night your

own! Friend - ly shades of night your

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature is one sharp (F#). The vocal parts enter with the lyrics 'own!' followed by a rest, then 'Friend - ly shades of night your'. The piano accompaniment provides harmonic support with chords and moving lines.

blush - es hide! Leave me not to pine a -

blush - es hide! Leave me not to pine a -

The second system continues the musical score. The vocal parts sing 'blush - es hide!' followed by 'Leave me not to pine a -'. The piano accompaniment continues with chords and moving lines, maintaining the harmonic structure.

lone. Let me fold you fond - ly

lone. Let me fold you fond - ly

The third system concludes the musical score on this page. The vocal parts sing 'lone.' followed by 'Let me fold you fond - ly'. The piano accompaniment provides the final harmonic support with chords and moving lines.

in my arms, Let me steal a kiss or
in my arms, Let me steal a kiss or

two! Come and nes - tle close - ly
two! Come and nes - tle close - ly

by my side, For I love you!
by my side, For I love you!

Finale II.

No 12.

Lyric by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Tempo di Marcia.

Piano. *f*

CHORUS. TENORS. BASSES.

With one ac - cord most joy - ous - ly Each loy - al voice we

mf

raise To greet our rul - er great and good with loud tri - umph - al praise. What

p

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glad-ness to be - hold a - gain The monarch we a - dore. Now may he reign up-

on this throne for ev - er more! Now may he reign The

Monarch we a - dore, The Mon - arch we a - dore.

Long may he reign The Monarch we a - dore Re - turn-ing for ex-ile to

f

This system contains the first six measures of the piece. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Long may he reign The Monarch we a - dore Re - turn-ing for ex-ile to". The first measure has a forte (*f*) dynamic marking.

leave us nev - er - more. With one ac - cord each loy - al voice we

This system contains measures 7 through 12. The vocal line continues with the lyrics: "leave us nev - er - more. With one ac - cord each loy - al voice we". The piano accompaniment continues with chords and moving lines in both staves.

raise So let one and all re - joyce to sing his praise.

mf

This system contains the final six measures of the piece, measures 13 through 18. The vocal line concludes with the lyrics: "raise So let one and all re - joyce to sing his praise." The piano accompaniment ends with a final chord. The dynamic marking *mf* (mezzo-forte) appears in the final measure.

ENTER GIRLS.

Musical score for the entrance of the girls. It features a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of four measures of eighth and sixteenth notes. Below this, a piano accompaniment is shown in grand staff notation (treble and bass clefs). The piano part includes chords and moving lines in both hands, with a dynamic marking of *p* (piano) in the fourth measure.

SOP. & ALTO.

Musical score for Soprano and Alto voices. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "Now Bud - dha sends us back a - gain Our Mo - gul good and". The piano accompaniment is in grand staff notation, with a dynamic marking of *p* (piano) in the first measure.

Musical score for Soprano and Alto voices. The vocal line continues with the lyrics: "great! For weeks in sor - row and in pain We've_ mourned his aw - ful". The piano accompaniment is in grand staff notation, with a dynamic marking of *p* (piano) in the first measure.

Musical score for Soprano and Alto voices. The vocal line concludes with the lyrics: "fate! At last our cup is filled with joy Our_ fears have passed a -". The piano accompaniment is in grand staff notation, with a dynamic marking of *p* (piano) in the first measure.

way, The Gods de - cree, That on - ly he, Shall rule o'er us al-

way, The Gods de - cree that on - ly he, Shall rule o'er us al-

way The Gods de - cree that on - ly

he, Shall rule o'er us al way!

SOP. & ALTO. *ff*

TENOR. *f* *ff*

Now *f* BASS. *ff*

O - ver death it - self vic - tor - ious, Home he comes in

O - ver death it - self vic - tor - ious, Home he comes in

O - ver death it - self vic - tor - ious, Home he comes in

tri-umph glorious, Long may he reign! Long may he reign!

tri-umph glorious, Long may he reign! Long may he reign!

tri-umph glorious, Long may he reign! Long may he reign!

Bow each hum-ble head be - fore him, Let us show that we a - dore him!

Bow each hum-ble head be - fore him, Let us show that we a - dore him!

Bow each hum-ble head be - fore him, Let us show that we a - dore him!

Long may he reign! Long may he reign!

O - ver death it - self vic - tor - ious Home he comes in tri - umph glo - rious,

The first system of the musical score consists of two staves. The upper staff is for the voice, with lyrics: "Long may he reign! Long may he reign! O - ver death it - self vic - tor - ious Home he comes in tri - umph glo - rious,". The lower staff is for the piano accompaniment, featuring chords and a moving bass line.

Him whom we love, we be - hold a - gain.

Bow each hum - ble head be - fore him, Let us show that we a dore him!

The second system of the musical score consists of two staves. The upper staff is for the voice, with lyrics: "Him whom we love, we be - hold a - gain. Bow each hum - ble head be - fore him, Let us show that we a dore him!". The lower staff is for the piano accompaniment, featuring chords and a moving bass line.

Long may he reign! Long may he reign!

O - ver death it - self vic - tor - ious Home he comes in tri - umph glo - rious,

The third system of the musical score consists of two staves. The upper staff is for the voice, with lyrics: "Long may he reign! Long may he reign! O - ver death it - self vic - tor - ious Home he comes in tri - umph glo - rious,". The lower staff is for the piano accompaniment, featuring chords and a moving bass line.

Hail to our rul - er and Long may he reign! _____
 Bow each hum - ble head be - fore him, Long may he reign! _____

rit. *Brass.* *tempo*

Moderato. *MOGUL.*
 Our sub - jects

rit.
 dear, We give you heart - y greeting, But rise, we would ad - dress you face to

Cello. *p* *rit.*

Allegro.

face.

Ex - pe - ri - en - ces we have had which we deem most a - tro - cious! We
 We looked at him! He looked at us! His feelings seemed quite tor - rid, — His
 We lived on ber - ries, roots and herbs With now and then a rab - bit, — But

met with - in the first short hour, a ti - ger most fe - ro - cious! — That
 pol - ished teeth pro - trud - ed thus, A sight dis - tinct - ly hor - rid! — The
 climb - ing trees be - came with us a pret - ty con - stant ha - bit! — As

roy - al Bengal strip - ed beast was grinning when we spied him — So
 way — he growled and tore — up turf Proved that a meal he need - ed — But
 war — it - self could not — be worse Than life a - mong those branches — We

MUGGS.

Oh
Oh
Oh

we shinned up a friend-ly tree And therewith scorn de - fied him.
he was hun - gry, we were not, We stayed as long as he did.
slipped a-way and here we are, Re - solved to take our chances.

My, my, my! oh me, me, me! Fate tried to do her worst Sup -
My, my, my! oh me, me, me! Sup - pose that Ben - gal beast Had
My, my, my! oh me, me, me! When he slipped from that limb To

pose in run - ning for that tree the ti - ger got there first?
had a lunch and could af - ford To wait there for a feast?
take a chance, sup - pose that beast had like-wise tak - en him?

p
Oh
Oh
Oh
Oh
Oh
Oh

rit. *f* *p*

My, my, my! Oh me, me, me! Fate tried to do her worst Sup-
 My, my, my! Oh me, me, me! Sup - pose that Ben - gal beast Had
 My, my, my! Oh me, me, me! When he slipped from that limb To

My, my, my! Oh me, me, me! Fate tried to do her worst Sup-
 My, my, my! Oh me, me, me! Sup - pose that Ben - gal beast Had
 My, my, my! Oh me, me, me! When he slipped from that limb To

p

pose in run-ning for that tree The ti - ger got there first? first?
 had a lunch and could af - ford To wait there for a feast? feast?
 take a chance sup - pose that beast had likewise tak-en him! him!

pose in run-ning for that tree The ti - ger got there first? first?
 had a lunch and could af - ford To wait there for a feast? feast?
 take a chance sup - pose that beast had likewise tak-en him! him!

rit. *1 2 3* *D.S.*

rit. *fz D.S.*

BALDWIN.
 I heart-i-ly con grat-u-late you

f *p*

on your safe re - turn, And e - qual-ly your peo - ple great and

small. The rul - er who suc - ceed-ed you in -

We heart - i - ly con-grat u - late.

We heart - i - ly con-grat - u - late.

f

dig - nant-ly we spurn, For you're the on - ly Mo - gul af - ter all.

MOGUL. *ad lib*

Who

Yes you're the on - ly Mo - gul af - ter all, af - ter all.

Yes you're the on - ly Mo - gul af - ter all, af - ter all.

rit.

ques - tions that? Of course we are! Who doubts our stat - us roy'l! To

p

rit.

e - ven hint at such a thing would base - ly be dis - loy'l My

rit.

Moderato.

an - ces - tors came from the sun, ev - ry one Rep - re -

sent - ing the gods up - on earth _____ And that is the rea - son this

throne is my own, Say - ing noth - ing of per - son - al worth. _____ I

al - ways do just what I please, _____ No one has ob - jec - ted so

far! _____ As a man up to snuff, I'll ad - mit I'm a bluff, But as

Mon - arch I'm way a - bove par! _____ I am

proud to state That I think I'm great as a rul - er both good and

wise! _____ For I claim this earth By the right of birth, And a

mort-gage up-on the skies! _____ If it wer'nt for me where would

you folks be? Oh, this life would in - deed be dull. _____ There are

plen - ty of kings and dukes and things, But there's on - ly one Grand Mo - gul.

We are

We are

proud to state That we think him great As a

proud to state That we think him great As a

rul - er both good and wise, For he claims this earth By the

rul - er both good and wise, For he claims this earth By the

right of birth And a mort - gage up - on the skies! If it

right of birth And a mort - gage up - on the skies! If it

werht for him we would fare quite slim Ah this

werht for him we would fare quite slim Ah this

life would in deed be dull There are plen - ty of Kings and

life would in deed be dull There are plen - ty of Kings and

dukes and things, But there's on - ly one Grand Mo - gul

dukes and things, But there's on - ly one Grand Mo - gul

molto rit.

Allegro.

MOGUL.

What's this that meets our start - led

BARKER.

sight? _____ Is this a dream? See we a - right?

don't know who and what you are, Or what you want to

do, But still I'm not par - tic - u - lar, So

here's the same to you.

MOGUL.

Our robe of state, our crown, our

throne, ——— Who dares u-surp - them thus? For this your

life shall quick a - tone. What mean you, an - swer

rit.

f *p* *rit.* *p*

Moderato grazioso.

BARKER.

See here my friend! Don't

us!

p

The musical score is written for a vocal soloist and piano accompaniment. It is in 2/4 time and B-flat major. The first system shows the vocal line with the lyrics 'here's the same to you.' and the piano accompaniment. The second system introduces the character 'MOGUL.' with the lyrics 'Our robe of state, our crown, our throne, ——— Who dares u-surp - them thus? For this your life shall quick a - tone. What mean you, an - swer'. The piano part features a series of chords and a melodic line. The third system continues the vocal line with 'life shall quick a - tone. What mean you, an - swer' and includes performance markings like *f*, *p*, and *rit.*. The fourth system is marked 'Moderato grazioso.' and features the character 'BARKER.' with the lyrics 'See here my friend! Don't us!'. The piano part continues with a melodic line and a bass line.

get too gay! Sub - side and don't butt in this way! 'Round here I'm ev' - ry -

thing there is! So fade a - way! I know my biz!

MOGUL.

Ar -

Allegro.

rest him!

Ar - rest him! Ar - rest him! Down with the trai - tor

Ar - rest him! Ar - rest him! Down with the trai - tor

Allegro.

Be - head him!

bold!

Be - head him, be -

bold!

Be - head him, be -

The first system of the musical score. It consists of five staves. The top staff is a vocal line in bass clef with the lyrics "Be - head him!". The next two staves are vocal lines in treble clef, both with the lyrics "bold!". The fourth and fifth staves are piano accompaniment in treble and bass clefs respectively. The piano part features a melodic line in the treble and a harmonic line in the bass, with some chords and single notes.

BARKER.

Old

head him! Soon shall his fate be told.

head him! Soon shall his fate be told.

The second system of the musical score. It consists of five staves. The top staff is a vocal line in treble clef with the lyrics "BARKER." and "Old". The next three staves are vocal lines in treble and bass clefs, all with the lyrics "head him! Soon shall his fate be told.". The fifth staff is piano accompaniment in treble and bass clefs. The piano part features a melodic line in the treble and a harmonic line in the bass, with some chords and single notes. A dynamic marking "p" (piano) is visible in the piano part.

Allegretto.

chap, be - fore you go too far, Just tell me who the

deuce you are, Well, so are we, give
 MOGUL

We are the might-y Mo - gul grand

us good hand. BALDWIN & MUGGS.

'Tis time for ret - ri - bu - tion grim, Give

us. your leave to deal with him!

rit.

Allegretto marcato.

Scrub! scrub! scrub! You can bet all your worth you're a

dub, You're the sil-li-est ass that the world ev-er knew For you

do what ev'-ry one tells you to do. Now you've got just what was

com-ing to you, So— scrub! scrub! scrub! scrub!

Scrub! scrub! scrub! You can bet all your worthy you're a dub! You're the

Scrub! scrub! scrub! You can bet all your worthy you're a dub! You're the

Scrub! scrub! scrub! You can bet all your worthy you're a dub! You're the

sil - li - est ass that the world ev - er knew, For you do what ev' - ry one

sil - li - est ass that the world ev - er knew, For you do what ev' - ry one

sil - li - est ass that the world ev - er knew, For you do what ev' - ry one

LOLA ENTERS.

tells you to do. Now you've got just what was coming to you So— scrub! scrub!

tells you to do. Now you've got just what was coming to you So— scrub! scrub!

tells you to do. Now you've got just what was coming to you So scrub! scrub!

molto cresc.

Allegro.

scrub! scrub! scrub! scrub! scrub! scrub! scrub!

scrub! scrub! scrub! scrub! scrub! scrub! scrub!

scrub! scrub! scrub! scrub! scrub! scrub! scrub!

Allegro.

ff

LOLA. *f*

For shame, for shame! Have you for - got The

loy - al - ty you owe? If you are faithless I am

not, How dare you treat him so?

LOLA.

MOGUL. A sim - ple girl whose heart is

What means this woman, who are you? _____

rit. *dolcissimo.*

Andante molto espressivo.

true Be - hold the great - est one of earth! No

Be - hold the great - est one of

Mon - arch ranks a - bove him For weal or woe his

earth! No Mon - arch ranks a - bove him For weal or

fate I'll share, Be - cause, — be - cause — I love him!

Be -

woe, Be - cause, — be - cause she loves him!

For

hold — the great - est one — of earth, No Mon - arch ranks a - bove him

Be - hold — the great - est one — of earth, No Mon - arch ranks a - bove him

pp

weal or woe his fate I'll share, be - cause, be - cause I love him!

pp

For weal or woe she'll share, Be - cause she loves him!

pp

For weal or woe she'll share, Be - cause she loves him!

pp

Allegro. *MOGUL.*

An - other trai - tor in my

ff *p*

camp Ye Gods this goes too far! An -

ob - ject les - son on the spot shall

Spoken Seize them.
teach them who we are.

ad lib. *rit.*
Speak if you have any-thing to say Before we si - lence you, for

Allegretto. BARKER.
aye! Thanks aw - ful - ly I

MOGUL.

rath - er think I'd like a fare - well good stiff drink. The

word it-self cuts short that plea! Pre-pare! Now ready! One!

Andantino.

MOGUL.

What

RUTH off stage.

Ah!

p

lunga.

molto espress.

voice from heav'n sa - lutes our ear, No an - gel ev - er sang so

p

dolce.

clear! What beau-ty, what an- gel - ic grace! What

espress.

love - li - ness illumes! her face! Fair la - dy who - so - e'er thou

art! Know thou hast won our roy - al heart. —

What

What beau - ty what an - gel - ic .

What beau - ty what an - gel - ic .

beau - ty what an - gel - ic grace! What

ff

MOGUL.

Lift

grace, What love - li - ness il - lumes her

grace, What love - li - ness il - lumes her .

love - li - ness il - lumes her face, Lift

once a - gain that match - less voice, ——— And

face, Lift once a - gain that match - less

face, Lift once a - gain that match - less

once a - gain that match - less voice, ———

The first system of the musical score is in A major (three sharps). It features a vocal line and a piano accompaniment. The vocal line has two parts, with lyrics 'once a - gain that match - less voice, ——— And' and 'face, Lift once a - gain that match - less'. The piano accompaniment consists of a right hand with chords and a left hand with a bass line. The system ends with a repeat sign.

bid our wak - ing souls re - joice!

voice.

voice.

The second system of the musical score continues in A major. It features a vocal line and a piano accompaniment. The vocal line has two parts, with lyrics 'bid our wak - ing souls re - joice!' and 'voice.'. The piano accompaniment consists of a right hand with chords and a left hand with a bass line. The system ends with a repeat sign.

Allegretto grazioso.

RUTH.

The monarch whom I gladly serve is a roguish little

chap, You cannot find the realm he rules on any printed

map, He has a tiny pair of wings, a bow and arrow

small, He wears a suit of ribbon, but no — tailor clothes at

all. His throne is made of hu-man hearts, His crown of gold-en

curls, His laugh is sweet-est mus-ic And his smiles are set with

pearls. He speaks the language of the eyes, Con-trols all earth-ly

cresc.

things, His pal-ace roofs the arching skies, Dan Cu-pid King of

rit.

Tempo di Valse.

a tempo.

King! _____ Love, Ah, love is a monarch whom all o -

ff rit. a tempo.

bey. _____ Life he rules with complete and re - sist - less

sway! _____ Soon or late he will whisper this mes - sage

true, _____ Claim your own my sweetheart for I love you!

LOLA & DOLLY with Soprano.

Fuzz. with Alto. Love, ah, love is a monarch whom all
 Muggs with Tenors. Love, ah, love is a monarch whom all
 BALDWIN, BARKER, MOGUL with Basses. Love, ah, love is a monarch whom all

o - bey Life he rules with com -
 o - bey Life he rules with com -

plete and re - sist - less sway! Soon
 plete and re - sist - less sway! Soon
 with re - sist - less sway

or late he will whisper this mes - sage true,
or late he will whisper this mes - sage true,
this message true

Claim your own - my sweetheart for I love
Claim your own - my sweetheart for I love.

you. Can it be that our Monarch his
you. Can it be that our Monarch his

p
p
p
ff
p

heart has lost com - plete - ly to her, It is

heart has lost com - plete - ly to her, It is

p

ff

p

love whom all monarchs and sub-jects must ev - er o - bey, The wis - est

love whom all monarchs and sub-jects must ev - er o - bey, The wis - est

men have al - ways found, It's love that makes the world go 'round, It's

men have al - ways found, It's love that makes the world go 'round, It's

RUTH.

Ah.

love that makes the world go 'round!

love that makes the world go 'round!

rit. *f*

fff Love, ah, Love — we must all o - bey — Ah —

fff Love, ah, Love is a monarchwhom all o - bey —

fff Love, ah, Love is a monarchwhom all o - bey —

fff whom all o - bey

Life he rules with re-sist-less sway. Ah -

Life he rules with complete and re-sist-less sway

Life he rules with complete and re-sist-less sway.

with re-sist-less sway

Ah, Ah,

Soon or late he will whisper this mes-sage true

Soon or late he will whisper this mes-sage true

whis-per message true

Ah I love you. *ad lib.*

Claim your own my sweetheart for I love you.

Claim your own my sweetheart for I love you.

The Good Old Fashioned Way.

3059

No 13.

Lyric by
FRANK PIXLEY.

Barker.

Music by
GUSTAV LUDERS.

Allegretto.

BARKER

Piano.

f

Long
Long

years a - go when an - y one felt an - y pain or ache, A
years a - go when - e'er a man would con - fis - cate a kiss, The

p

sin - gle dose of cas - tor oil was all he used to take. A
on - ly thing he had to do was to find a will - ing miss. But

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rem - e - dy which nev - er failed, for in a sin - gle
now a days the sci - en - tist most firm - ly will in -

night, The pain en - tire - ly dis - ap - peared and
sist, The lips must first be ster - il - ized be -

ev - 'ry - thing was right. But there's an - oth - er
fore they can be kissed. He makes her use a

meth - od, which is oft - en tried of late; They
tooth paste of the Proph - e - lac - tic kind, Then he

say ap - pen - di - ci - tis! and well have to op - er -
has her chew a lem - on so she won't be al - ka -

ate! Then af - ter they have cut and carved the
line. And last - ly through a rub - ber mask he

doc - tors all de - cide. The cli - nic was suc -
breathes en - dear - ing terms, To guard a - gainst ba -

cess - ful but of course, the pa - tient died. That's the
cil - li, and a thou - sand oth - er germs. That's the

sci - en - tif - ic meth - od, and of course, it must be right, For
 sci - en - tif - ic meth - od, and of course, it must be right, For

sci - ence is the watch - word of the day! But it's
 sci - ence is the watch - word of the day! But there's

much more be - a - tif - ic to re - main un sci - en - tif - ic, And I
 noth - ing that en - tran - ces like the fun of tak - ing chan - ces, And I

much pre - fer the good old fash - ioned way.
 rath - er like the good old fash - ioned way.

D.C.

Not For A Day.

3556
No 14.

Ruth.

Lyric by
FRANK PIXLEY.Music by
GUSTAV LUDERS.

Moderato.

RUTH. 

Sweetheart, each hour seems an
Though you are far, far a -

Piano. 

age, _____ Till once a - gain we shall meet; _____
way, _____ Still your dear face I can see; _____

Life is so drear - y With wait - ing I'm wear - y, My
Dream - ing or wak - ing, Be - yond all mis - tak - ing, Your


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life I would lay at your feet! With my whole heart and my
voice, sweet-heart mine, calls to me. Love such as ours can - not

soul Glad - ly your slave I would be!
die! Hearts such as ours must be true,

Lov - ing you on - ly Dea - rie I'm lone - ly,
Faith - ful for - ev - er, Doubt - ing me nev - er,

come back, my dar - ling, to me.
Love me as I shall love you.

rit.

Molto espress.

Love, oh, my sweet - heart, is not for a day,

The first system of the musical score is in 6/8 time, key of D major. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The lyrics are "Love, oh, my sweet - heart, is not for a day,".

Mine shall en - dure, through the world pass a - way!

The second system continues the melody and accompaniment. The lyrics are "Mine shall en - dure, through the world pass a - way!".

Till time shall sink in - to e - ter - ni - ty,

The third system continues the melody and accompaniment. The lyrics are "Till time shall sink in - to e - ter - ni - ty,".

Know that as true as the stars I'll be!

The fourth system concludes the melody and accompaniment. The lyrics are "Know that as true as the stars I'll be!".

Heart of my soul, though the seas may di - vide,

Still in my thoughts I am close by your side;

Would I might whis - per this mes - sage to you,

molto rit.
Love me, Be-lieve me, Be true!

Entrance to Drill.

No 15.

GUSTAV LUDERS.

Tempo di marcia pomposo.

Piano.

The musical score is written for piano and consists of six systems. The first system begins with a piano (piano) marking and a forte (f) dynamic. The tempo is 'Tempo di marcia pomposo'. The key signature is B-flat major (two flats). The time signature is 2/4. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like 'f' and 'ff'. The piece concludes with a key signature change to D major (two sharps) and a 2/4 time signature.

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Polka.

168

Tempo di schottische.

A musical score for a piece titled "Tempo di schottische." The score is written for piano and features six systems of music. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The music is characterized by frequent triplets, indicated by a '3' over a bracketed group of notes. The first system begins with a forte (f) dynamic marking. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

No 16.

Finale III.

Lyric by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Tempo di Valse.

Love, ah, Love

Love, ah, Love is a

Love, ah, Love is a

Tempo di Valse.

f

we must all o - bey, Ah

mon - arch whom all o - bey,

mon - arch whom all o - bey,

whom all o - bey,

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Life he rules with re - sist - less

Life he rules with com - plete and re - sist - less

Life he rules with com - plete and re - sist - less

sway. Ah, Ah,

sway. Soon or late he will whisper this

sway. Soon or late he will whisper this

with re - sist - less sway.

musical score for a song, page 172. The score is in G major (one sharp) and 4/4 time. It features a vocal melody, piano accompaniment, and lyrics. The lyrics are: "mes sage true, Claim your whis-per mes-sage true, Ah I love you, own my sweet-heart for I love you, ad lib."

Come and nes - tle close - ly by my side, Tell me you are all my

Come and nes - tle close - ly by my side, Tell me you are all my

p

own! Friend - ly shades of night your blush - es hide!

own! Friend - ly shades of night your blush - es hide!

Leave me not to pine a - lone. Let me fold you fond - ly

Leave me not to pine a - lone. Let me fold you fond - ly

in my arms, Let me steal a kiss or

in my arms, Let me steal a kiss or

two! Nes - tle, nes - tle close - ly

two! Nes - tle, nes - tle close - ly

by my side, For I love you.

by my side, For I love you.

sfz